

ETUDE

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See Page 11



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ETUDE

THE MUSIC MAGAZINE

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The story of ROY HARRIS —American Composer—part two

by Nicolas Slonimsky

ROY HARRIS began to compose late in life, but he simply made up for his late start, producing a staggering quantity of musical compositions, instrumental concertos, chamber music of all descriptions, choral works, sonatas, piano pieces. Some of these works are definitely American in subject matter—an overture, "When Johnny Comes Marching Home", a symphonic rhapsody, "Travelers to Pusan", "Williams, Tappan", for women's voices; "American Creed", for chorus and orchestra; "Following Symphony", for chorus and orchestra; "Songs of Democracy", for mixed chorus and orchestra; "Angels Defiled", for piano; "What So Friendly We Had", "Kontakly Spring", for orchestra; and "Overlaid Concerto". Other works are in more classical forms: Symphony and Dance for male and piano, string quartets and a string quintet, checklist of fugues and passacaglia. There are also works of a functional nature, written for special occasions, such as the "Time Here" for a radio performance according to specifications as to duration, and a piece for flute and string quartet entitled "Four Minutes and Twenty Seconds," composed to fit out an extra side of a photograph recording of his first Symphony.

From the very beginning of his career, Roy Harris had a strong belief in his own. "I hope to become a really great composer," he wrote to a friend at a time when hardly anybody knew his name. He felt happy after the completion of every work, and he finally expressed his satisfaction: "I have finished two movements of my Fifth Symphony," he wrote in one of his effusive letters, "and it is wonderful beyond my wildest hopes."

In the spring of 1933, Roy Harris met Serge Koussevitzky, the ardent champion of so many American composers. He asked Harris to write a work for him. "I would love to. What do you want?" asked Harris. "I want a big symphony from the First," Koussevitzky replied.

The Big Symphony from the West was soon ready and Harris entitled it "Symphony: 1933." Koussevitzky performed it both in Boston and New York. The reaction of the critics was mixed, but there was no mistaking the importance that this symphony made on young American musicians. This was the first real modern American symphony. It was more revivified by Copland, and the name of Harris became a synonym for aggressive musical Americanism. To be sure, the American quality in this symphony was not explicit: there were no jazz rhythms, and no quotations from folk songs, but there was a melodic sweep, a harmonic freedom, and perhaps a certain awkwardness in handling the materials that sug-

gested an original statement. Harris wrote a highly personal note for it, as if to explain himself to the critic. He created several scenes which seemed long and tedious while they were to think of the music, but a later reader Harris doggedly returned to explain himself, repeating the theme of musical Americanism, insisting the reason of the fact that he was born on Lincoln's birthday, and re-emphasizing his determination to write music that is not unambiguously European, but authentically American.

Harris reached a peak of symphonic popularity with Third Symphony, brought out by Koussevitzky in spring of 1936. The review was not unanimous, but fellow composers enjoyed their unbounded enthusiasm. William Schuman wrote: "This symphony stands as an extraordinary work, by its melodic material more so again Harris' remarkable gifts. It has dramatic but no definite sense of direction, which gives it great power. Leonard Bernstein described the work as 'beautifully proportioned, eloquent, restrained, and affecting.'"

Conductors, other than Koussevitzky, became interested in the new work. The grand Russian came when Toscanini in his program with the NBC Symphony Orchestra in the spring of 1940. Leonard Bernstein conducted it in Germany and in Israel. Eugene Condon conducted it in Australia. The G. Schirmer Company accepted the score for publication. Koussevitzky recorded it.

Although the Third Symphony in Harris' mind and paper work, he himself preferred his Fifth, a work of great melodic power and rhythmic intensity. The Fourth Symphony was a choral work titled "Following Symphony." The Sixth Symphony had no importance in terms of its four movements were somewhat of Lincoln's slight disliking, *Confederate, Dedication, Affirmation*. The fourth had no programmatic design, but expressed an interest also in a more abstract way.

The Seventh Symphony was recorded by Ormandy of the Philadelphia Orchestra in 1955 by Columbia, and it sold Koussevitzky's work of the First Symphony, recorded on a long-playing disk, was issued with the Seventh Symphony on the other side. The contrast between the two symphonies, separated by twenty years of creative evolution, was striking. The First Symphony was makeshift efforts, or early evolution of a natural talent aware for self-expression. The Seventh was philosophical in its collective force, and universal in its message. But the clash between the two works was plain and unmistakable recognition. There was the familiar harmonic evolution of rhythmic flow, the strong melodic stream, the same harmonic accompaniment. (Continued on Page 12)



First Grade Music Class Williams Elementary School Tokyo

(Jesse Chyette, as present professor of music and education, University of Buffalo, spent the academic year of 1934-35 in Japan as Fulbright Professor of Music Education at the Tokyo University of Arts. (See *ETD'S* September and October, 1935.) He had abundant opportunities to observe in direct hand the actual music educational practices of the country, about which he frequently writes here—Ed. Note.)

SINCE MY RETURN from Japan where I served as Fulbright Professor of Music Education at the Tokyo University of Arts during the academic year 1934-35, I have frequently been asked, "What kind of music education do they have in Japan?" This question has prompted the preparation of this article.

Introduction of Western Music to Japan

Western music, that is, Occidental music in distinction to Oriental music, was introduced to Japan through the mission of the Emperor Meiji—who was government in Westernizing Japan—when he invited the distinguished American music educator Luther Whiting Mason, one of the founders of music education in American schools, to come to Japan for three years beginning in 1873. Mr. Mason brought 15 pianos to Japan, where he helped to establish the Academy of Music, which later became an integral part of the Tokyo University of Arts. Mr. Mason also invited many distinguished performing musicians, pianists, vocalists, and teachers of orchestral instruments and composition, largely from German and French conservatories, to become resident members of the Faculty to teach Japanese students to perform and sing Western music.

He also gave lessons in music methods, and music instruction, introduced to Japan the methods of Stephen Foster and George F. Root, with texts translated into Japanese. Today, these composers are still among the most popular with the children of Japan, and a picture of Stephen Foster hangs in almost every music room in Japanese schools. Japanese composers have imitated the style of melody writing and harmonic construction of Foster and Root, and many of the Japanese school music texts are replete with melodies that are reminiscent of the songs of these American composers. In addition, Anki Lang Syed has grown to be very popular because of its posthumous construction, and it has become the Alma Mater song, with Japanese texts, of course, for commercial schools throughout Japan.

Mr. Mason left a legacy of great interest in Western music, with emphasis on American influence in methods of teaching in public schools, but of German influence in the preparation of performing musicians, since most of the technical musicians and composers were Germans. Mr. Mason's name is still in the Dean's office in the University, and the original building of the Academy of Music is still in operation, although a new building has recently been constructed.

One of the surprising facts to foreigners visiting Japanese schools is that only Western music is taught in the schools, with international notation. It children want to study Oriental music in the traditional instruments such as the Koto (Japanese 12 stringed) (Continued on Page 12)

some
impressions
of
music
education
in
japan

by IRVING CHEYETTE

Mr. Cheyette studying the Koto with Prof. Okabe of the University of Arts



Louis Moreau Gottschalk ... First American Concert-Pianist

by Jeanne Behrend



AFTER SEVERAL DECADES of neglect, the music of Louis Moreau Gottschalk is again attracting attention. During the last few years, there have been signs of a revival—an occasional magazine article, an LP performance "Gottschalk" conducted by Eugene Ormandy, and longer tributes by the writer Nina Baym. Little recording of his piano music has just been issued by Vanguard, a similar record will be released by M.G.M. already heralded by Presser's edition of Gottschalk's music, both by the writer.

What is needed now is an edition of his journals, *Notes of a Pianist*, out of print and scarce. This interesting chronicle has been a source of information to researchers in American music under the peculiar spell of Gottschalk's personality—many imitators, occasional, sometimes baffling. If unpublished, it would give many readers, historians would say and 19th-century Americans through the eyes of a concert pianist educated abroad, observing his own country with a detachment not always possible in a native American.

It was his privilege to travel across the length and breadth of the United States during a particularly crucial period in its history: from 1853 to 1856, from 1862 to 1865. His experiences have been commented upon by various critics and musicologists—on fact, many different Gottschalks emerge from these accounts. There is the 18-year-old led by Chopin as "king of pianists," exciting France, Switzerland, and Spain with his Creole compositions, already held in power in American popular music and a cultural ambassador. There is the mature artist. To this must be added an important figure between two flowering of American music, when, in an advertisement boldly dominated by opera, musical shows and burlesque, helped to create a new audience for piano recitals. Another writer saw him principally as a Latin American, stressing his maternal ancestry of St. Domingo, his childhood in a town founded by Caribbean refugees, his visits to the West Indies, and his last four years sharing most of the outer rim of South America. To still another, he is a tragic example of a talent frustrated early. All these legends are more or less available and largely true. But they do not tell the whole story. Once the journal is reproduced, the main task is in bringing telling not only what he observed and what he did but what he did not accomplish, but what he was. It is not enough to say he would through his eyes. Seeing into them, we might see less.

The reader eyes, however, as devoting to his female admirers, do not write the first gas. The journal tells

just as much and as more. Possibly it underwent revision through the translation of his brother-in-law and the editing of his sister. Yet there occurs some slightly puzzling passages in a language then not hospitable to him. It would conclude that Gottschalk was reticent about his women who really mattered to him. He cannot touch them there were the pianists rather than the period. In the later Gottschalk was writing his journal, he had arrived at a singular dimension of heart.

Gottschalk was essentially a lonely man. This is not to imply he was only social. On the contrary, he was a delightful companion. But it must have been a self-imposed loneliness that made of him a restless wanderer. Economic necessity, of course, brought long and arduous concert tours, but not so urgently as time went on. He could have settled somewhere to teach, or he might have attended to the sporadic lessons of Krumpholtz, more his nephew than his assistant. But he was not a teacher, he was a dreamer. And he was not a European, he was essentially an American, this encounter, half-Jewish Creole who professed to speak and write in French, who took pride in the United States while defending its merits, who defended American democracy while finding it just a little too democratic. It might be true that no reasonable curiosity about famous does him in, but one senses also a hidden anger. He could argue his romantic existence in some truly pathetic. But he did nothing to change it.

A more familiar charge of jealousy, very common in reported failure to change the public taste. He did not try to public the works of Berlioz and Liszt or those of his contemporaries Chopin and Schumann. But that was the old ad, at that time, anywhere? Only a few talented souls like Clara Schumann. The primary task facing Gottschalk in the United States was to get people to move to hear him at all. Away from large cities, they wanted to play a whole lot faster just to see a man cross a large stage play on a piano. —a struggle, closing some southern crowd today. After the failure of his first New England tour he knew it was risk or swim. He was the sole financial support of his mother and several young brothers and sisters. At the suggestion of his faithful publisher William Hall, he started a vogue for his own compositions. They formed the major part of his programs, much to the disgust of certain critics. Gottschalk defended this position. "If Thackeray was listening to you would you complain that he gave you Thackeray, and would it not be absurd if he complained to you the passages of Handel or Beethoven which any other could write to you?" (Continued on Page 41)

Shape Notes, New England Music, and White Spirituals

by IRVING LOWENS

A FEW YEARS BEFORE the end of the 18th century—probably in 1798—a scholar in music named William Little submitted a manuscript tune book to the American Society of Philadelphia. There were several reasons why the endorsement of this particular musical society was especially wanted by the composer. First, he was a Philadelphian and probably a member of the Society himself. Second, a quotable favorable opinion would help to sell copies over the book was published. And third and most important, the Americans were ardently dedicated to "promoting the knowledge of piety" and the accompanying feature of Little's submission seems to have been his presentation of an annotated "new method of teaching sacred harmony."

On August 25, 1798, a committee appointed by the Society to study the tune book brought in its report. Of "the Singing Book, entitled, 'THE EASY INSTRUCTOR, BY WILLIAM LITTLE,' the president of the committee stated:

"That having carefully examined the same, they find it contains a well digested system of principles and rules, and a judicious selection of tunes. And from the improvement of being only four significant characters, indicating, at right, the names of the notes, this book is considered easier to be learned than any we have seen. The Committee are of opinion the Author merits the patronage and encouragement of all friends to Church Music."

Little could scarcely have hoped for a more wholehearted endorsement for his new "Easy Instructor."

Nevertheless, more than four years passed before "The Easy Instructor" appeared in print. During those years, Little had passed up with one William Smith, who is given as co-author of the first edition title page. Smith was probably responsible for the choice of music, while Little contributed his ingenious notation.

It would seem that Little got small profit and little joy from his brain-child. Two copies of the 1803 New York edition were sold, and Smith appears to have given him

plenty of trouble. In 1805, "The Easy Instructor" copyright, which he was only owner, was transferred, first by the prominent singing master and composer, Andrew Law, and second through the publication of a new book entitled "The Easy Instructor, Part II—compiled by 'William Smith & Co.' Smith is all appearance not only heavily plagiarized Little's catchy title and original free polyphonic help, but added much to injury by reducing his notation to the conventional state of its antecedents "A to Z."

Since afterwards, Little and himself of his industry to be fresh and his interest in "The Easy Instructor" at a single stroke by selling the copyright, probably considered by him just about worthless, to a firm of Albany, New York printers. He doubt he thought himself fortunate to find customers, but Daniel Steele and the two brothers Charles R. and George Webster, new owners of the property, quickly demonstrated his error by proceeding to make a only few new from the sale of the book.

While it was Steele's official account that brought about "The Easy Instructor's" tremendous popularity, it was William Little's sharp notes that demonstrated the crucial importance of the tune book in the subsequent development of American sacred music. In denouncing his "new method," Little was trying to solve a problem in which we have not as yet found a completely satisfactory answer: how does one go about teaching a beginner to read vocal music at sight quickly and well? To simplify the complex learning process, he invented a notation in which pitch, tone, scale relationship, and syllable name was condensed into a method, easily comprehended while the slow, as obvious that

one cannot help wonder why he did not think of it before, was merely to use a differently shaped note to lend to important notes of the syllable used in pronunciation in every other respect, he retained the characteristics of traditional notation. As the Lanesboro School System was then established in America the syllable in its place of our familiar syllables do re mi fa so la ti do, only four shapes were necessary. Little used a triangle for do head for fa, a round one for mi, a square one for la, and a diamond shape for ti do.

So far as teaching the syllable (Continued on Page 44)



James C. W. York

18 *Journal of Management Inquiry* 18(1)

an approach to

CHOPIN'S ETUDES

told by Ruth Slenczynska to Rose Hayfbut

THE RECENT RELEASE by Decca Records of the Chopin Etudes played by Ruth Slenczynska (pronounced Slon-chin-ska), marks another notable step in the development of a child prodigy into a mature and sensitive artist. In 1959, scarcely four-year-old Ruth gave a recital in Mills College which established her among the foremost virtuosos of the day and as "the most amazing child prodigy since Mozart." The little girl made 200 sacred works by heart, could transcribe them into any key, could analyze any chord instantaneously by ear or sight. When she was five, (she Decca called her "the greatest genius that had ever lived"), at six, she took Berlin by storm; at seven, she played with the Piano Society 75th Anniversary under Alfred Cortot and, a few months later, made her New York debut following which the *New York Tribune* spoke of her "scores of touch and technique which many parents save hardly for years to come!" At eight, she composed her own cadences for the G-Major Concerto of Beethoven (later published and sold for leading state pianists). By ten, she had coached with Paderewski, and Bartokowski, and had lived a tour recorded by Pathemore. In 1948, Ruth accepted a tour of South Africa, but could not fill it because of the spread of World War II. Her concert activities suddenly suspended, the girl remained in her native California and took stock of herself. Discontented with her progress, Ruth determined to secure the advanced development which alone could bring her soaring talents to wholesome maturity. She began to live hard-core under her father's domination. She studied, worked, and was gratified with lessons from the University of California. Withdrawn from the stage, she profited more for more than technical difficulties, supporting herself with odd jobs. At one time, she worked as a waiter in the San Francisco Opera House where she had appeared as a rather attractive Serving as Professor of Music in the small Catholic College of Our Lady of Mercy, in Burlingame, California, Ruth was again "discovered" while reading at night as Decca Ruth Slenczynska. In 1954, the apparent as student in the Cornell Bach Festival, securing herself as a musician of maturity and stature. Since then, she has played more than 500 concerts, including ones with the Boston Pops Orchestra and appearances with the New York Philharmonic, has recorded for Decca and RCA Victor, has appeared over major air networks here and in Europe, and has earned the sustained acclaim of a new generation of critics. In 1957, her life story will appear in a book and as a film.

Believing that the Etudes of Chopin form the basis of every pianist's equipment, Mrs. Slenczynska outlines her personal approach to their study.

"An Etude is a study, all too often called up the

pages of a student with a metronome, plodding through boring mechanical details. This may be true of a technical drill, but not of an art study! In this category we learn a study, true enough, but not boring drudgery. As we study in a glowing picture of life, like the magnificent studies put on canvas by masters such as Leonardo da Vinci and Albrecht Dürer, Chopin's Etudes are of the nature. Technical values are there, but they are not of first importance. The Etudes express mood and feeling—joy, pride, rebellion, sadness, but always human emotion. Hence, they must be approached as expressions of life rather than as finger drills.

"We must also remember that Chopin is primarily a composer for the piano—especially in his Etudes which he wrote for his friend Franz Liszt. Hence, the works (composed by one great pianist for another) are intended to explore the full possibilities of the piano and must be played as so to reveal the piano not merely as a pianistic instrument but as a rich and glowing source of expressive emotion. The very touch of the fingers on the keys must have something special to it."

"Let us now view Chopin himself advantage for his piano playing. He stressed listening to himself. He believed one should practice on the best piano available in one



Ruth Slenczynska

to hear the music at its best. Chopin is the first great pianist to achieve playing by ear guidance. This does not mean 'playing by ear,' but listening to oneself and tuning the ear to guide one to a faithful expression of one's own conception.

"Further, Chopin considered music a language, and interpreted it to be treated as such. When we speak, we try to capture our thoughts in the best, clearest, most fitting words, avoiding vulgarity. (Continued on Page 38)

MUSIC IN THE SCHOOLS

Edited by Ralph E. Rack

A Madrigal Group Is Fun!

by Florence Booker

(Florence Booker is chairman of the Music Department, Adelphi University, Garden City, New York.)

PERHAPS THE FACT that English madrigals were written for the Elizabethan house is the key to their popularity with small vocal groups today. They are the very essence of material suitable for a small group. All other vocal music pales before their other virtues, their musical worth, the sheer joy they offer the singer. The English madrigal is markedly similar to the music of the church of the Elizabethan period. Both are for unaccompanied voices, both are contrapuntal in style, composed of "pieces of melody," and both abound in emotion. One characteristic of the madrigal is that it is a part song. Another characteristic is that the words are difficult to sing. Each composition is marked by rhythmic freedom and independence of voice parts. A touch of sarcasm and quizzical indignation in the madrigal, for the influence of the music was not content during the period when the madrigal came into vogue.

What is a modern madrigal group? According to me, madrigals were considered serious vocal compositions. Today a madrigal group, if all participants are equally strong, seems most successful if there are ten, four boys and six girls. However, an high school small ensemble of twelve, six boys and six girls, are most effective for many reasons. When numbers of students vary only with additions to the group, the more diverse must remember that too many voices will result in the muddle of the very quality of sound that is characteristic of a small group. The transparency and clarity of the small ensemble sound would disappear. A comparable change would occur if a strong quartet or any of its parts were doubled.

The most delightful madrigals are those which are written in four parts. Some of these are written with two parts, many more with two virtually equal soprano parts, SATB or SATBB. If the singers are wisely selected, everything will go smoothly. At least one has never been enough to lead smoothly in the few notes should be included in the rehearsal session. A high standard "severe" can be assigned the second lower part if reinforcement is needed in the lower voices where there is a division of parts. The director will find being willing to make even the supreme sacrifice for the good of the group. At least two high sounding soprano voices are essential. In four part madrigals with divided soprano, each should be placed on one of the parts. The second soprano are also "severe" for they sing where they are most needed and best suited in four part madrigals. After one can see the

upper register are needed because they will sing notes relatively high notes while there is a second part, the director will be challenged by wherever someone the director often times, however difficult it may first appear.

What else is important in the selection of singers for a madrigal group? No matter how good a voice a student may have, he will be a successful member of the group only if he possesses qualities of membership such as sensitivity to pitch, blend, balance, and interpretation. He should have some facility in sight reading or have such a good ear that he will learn readily by rote. He must have an excellent attendance record. He must accept the fact that small ensemble membership will be his principal extracurricular activity. He must get along well with other people for teamwork is essential. He should have an unusual personality and make a good impression. And finally he should have parents who understand and appreciate the fact that he will have many calls upon his time to serve the community.

In the creation of atmosphere necessary in the success of a program given by a madrigal group, Elizabethan costumes, a table and candles are far changing and altogether delightful to an audience, but not essential. Since no other performance of madrigals is seldom presented, it seems inappropriate to ask a group of youngsters to do a Elizabethan class, an American folk song, or a Spanish Christmas carol in an Elizabethan style. Sometimes when are suitable, sometimes a party dress, sometimes formal. They enjoy appearing in dark suits, white shirts, and long ties.

How should practice for a small ensemble be conducted? First of the teacher's new making or selected ones which measure pitch and rhythm with some degree of accuracy should be used. The student to lead and the student to be independent on a part must also be noted. General rehearsal must be considered. Not only in these much consideration of music but also the more technical performance which small ensembles receive only at times to select a work under whose students work will rather focus in its membership in the group. However, the desire to be a part of such a group often seems as motivation and can be responsible for improvement of grades.

What kind of some border madrigals is suitable for a small group? Perhaps, being are little songs and few people know their well-knownness in knowing a song in life with a few restrained, suitable, and charming gestures, and reasonably phrase their members. (Each other voice may be. (Continued on Page 32)

COMPOSER, CONDUCTOR, COMEDIAN

... that's

JACKIE GLEASON

by Albert J. Elnes

TELEVISION VIEWERS who have a propensity toward comedy know the name of Jackie Gleason. Mention it to them, too, and most that likely they will conjure up the picture of the comedian, lanky-faced, lighthearted, hilariously inept, never taking profiles or acting dead, subsequently, following the girls' and the songs. For of them, I dare say, are apt to remember the man who in back like scenes with his hair long runs only every show (Saturday evenings, CBS-TV), as a composer—sitting up late at night, working over a theme song for his program. Nor are they apt to visualize him as another of stage roles—no conductor of a symphony orchestra. The fact is, however, that John Gleason Gleason of Brooklyn, New York, is both composer and conductor, as well as the rather good humor man.

What he may do to his capacity as musician, as the future, may very well seem almost as important to me as what Gleason has done in the past. Others here come to him to conduct the Philadelphia Orchestra, the Colorado Symphony, and the Hollywood Bowl Orchestra—And with my own music, too," as Jackie adds, smiling proudly. And at this moment he is as the persona of occupying the Boston Post's conductor to appear in guest conductor sometime soon. No matter what he does in the days ahead, as the musician whenever he gets a chance he will "make sure in the game," as the comedian-composer puts it, "and write some extra little tunes."

His specialty about the popular song lets he be composed, with as *Love's* *Blondie* and *Wholly* *Stimulus*, the theme song for his Saturday show—both of which have been performed by such stars as the Indiscreet Pop Orchestra and the Atlantic Symphony—stands in every phase of his career. One need only ask him how he accounts for being successful as a comedy person to find that out. "Accept what's on TV can have enormous popularity," he will answer. "Probably because they're so much more intimate terms with him—than he is right there in that living room—the public takes in a TV performance even quicker than in a movie seat," says Gleason.

"Where and comedy," Gleason states, "are directly intertwined. Comedy has pathos in it, sympathy of

line, and it sets a mood, just like music. Comedy isn't difficult to understand, either. Not in music. And, since all, like music, it appeals to people's emotions."

From his brand of comedy, too, a lot of Gleason's on-stage compositions have stemmed directly. "The result I do," he says, "is a matter of conviction I call a 'judgy comedy'—and, by that, I mean that, while people are watching the comedy they're singing each other and it's almost how what they're actually saying to them, in theory, or to someone else they know."

No better example of this "judgy comedy" is found than in the series of characterizations Gleason has chosen for himself on the program. There is Reggie Van Gleason the Third, the determinedly devil may-care playboy. Ralph, the bumbling Brooklyn bus driver who is the old look-alike—his thanks! Then, too, there is *Flash* the Reporter—such has been named by his detractors. Fawcett Edgley, who attempts impossible jobs and fails spectacularly, the *Lord Month*, who roars at his own marvellous plots. Joe the Bartender—a landlubber tavern philosopher, attempting one adventure after another of outrageous proportions of his talents, and the Poor Soul, a vaudeville character who is intended to spoof the "little man."

A typical Gleason program finds the Poor Soul being a battle with one of those kids that pull out of a chest—and losing it. Or, contemplating about the domineering habitations who have created his address, Reggie runs himself a point that that shows him to the bone.

All these Gleason characterizations, moreover, have spread the comedian as a composer. For he has collaborated with others in creating such comedy songs as *Poor Soul*, *Reggie Van Gleason the Third*, and *Flash* *Month*, which is used as the theme song for the *Lord Month*'s sketches.

On the more serious side, John Gleason has also written a piece in four movements called *Tenets*. *Tenets* is described as a four piece piece on average jazz form movements that are devoted, variously, to the Blues, the Minuet, and the Waltz. It was this work, too, that was presented on Gleason's show in the form of a highlight—some twenty odd excerpts (Continued on Page 44)

AMERICAN SCHOOL MUSIC ... an assessment

by James L. Marshall

IN AN ADDRESS before the Music Educators National conference last April and repeated in the September issue of ETM, President William Schuman of the Juilliard School issued American School Music from the standpoint of the professional musician. I have been asked to make a similar assessment from the standpoint of the educator.

My starting point must be briefly to denounce the purpose of American school music. About this there need be no dissenting. Its denouncing purpose must evidently be to make music an enduring and constructive influence in the lives of American citizens, as unobtrusively as possible. Nothing short of this makes sense for an enterprise of such magnitude.

This, clearly, is a very large undertaking. Yet, considering the strong public support for school music, the devotion of the great many of music education, and the unique opportunity of reaching millions of children through twelve hundred years, it seems feasible. Moreover, such has been learned by experience over the years. It is seems possible to say that we can see very clearly clearly toward the desired end, and achieve it through it.

What, then, are the things that must be done? I shall try to point out those that seem to me the most capital. 1. We must have young, suitable, constructive, convincing musical knowledge and experience for young children are supremely important. Labeling stimulus and prodding are unquestionably formed during childhood. So the music program in the elementary school is a cut out of the highest concern.

Many professional musicians think of school music largely in terms of secondary school performing organizations, which exist in spite of existing programs. This is natural enough, but it easily leads to a wrong focus. Our first business is not to promote and develop high school performing organizations, so much as we should. Rather it is to foster a widespread, well-endowed musical culture, as well as culture for better and happier living. If this is to be done, we must capture the children by music.

To bring music effectively to children calls for maximum leadership of a high order. Technical expertise, wide knowledge, and refined taste must be brought to bear. But they must be brought to bear with a real insight into the ways in which children respond to and learn music, what what will and will not work out in dealing with children.

The school as a whole must be made a musical environment. Certainly there must be systematic and sys-

tem music study. But if music is treated simply as another subject in our curricular curriculum, our basic aim will never be achieved. For this, nothing less will do than to make our schools musical entities.

If music is to permeate the life of a school, various patterns of co-operation are necessary, and these are already emerging. A music specialist is lucky if he can reach each elementary school classroom for twenty minutes weekly, and in the classroom teachers must handle much of the music. To assure that they can do this or making lessons of lack of musical training is unrealistic. They must be shown to and trained, for the alternative is the failure of the program.

As a matter of fact, experience proves that teachers with slender musical training can do much that is worth while, granted proper help. This means giving them encouragement and confidence, providing them with suitable materials and devices, and above all, stimulating them to learn. All this is possible. A corps of eminently suitable and effective teachers can be developed in the elementary school. But the musical education is exact and sympathetic, mutually knowledge.

In the secondary school, student leadership has proved valuable. Creative programs of small instrumental and vocal ensembles have been developed by such means, and many other types of musical activity also become possible. Again, the music is general music, not frequently the special child of the curriculum, a task with vital possibilities.

Thus the function of the music specialist tends to become the creation of broad and effective musical leadership, aiming to develop and extend musical interests permeating the whole institution.

3. We must have a program which is both rich and total, and also appealing. To achieve one basic aim, it is necessary to bring about a study growth in musical competence and insight throughout the school years. This requires a program combining both scope and sequence, to use two technical but convenient educational terms.

In the past, much school music teaching emphasized aspects but neglected scope. The intention was to develop music reading ability as a tool skill. The excellent fundamentals were set up and taught in sequential order. There was little concern for the artistic quality of the music used, or for the songs and (Continued on Page 44)



In a Swan Boat

(Barcarolle)

JULIA SMITH

In moderate time (♩ = 60)

Musical score for "In a Swan Boat" (Barcarolle) by Julia Smith, measures 1-16. The score is in 3/4 time, marked "In moderate time (♩ = 60)". It features a piano introduction with a bass line of eighth notes and a treble line of quarter notes. The melody begins in measure 1 with a half note, followed by quarter notes. Dynamics include *p* (piano) and *mp* (mezzo-piano). A "Ped. simile" instruction is present in measure 10.

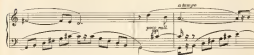
Continuation of the musical score for "In a Swan Boat" (Barcarolle) by Julia Smith, measures 17-32. The score continues with the same piano introduction and melody. Dynamics include *dim.* (diminuendo), *ppc rit.* (pianissimo, ritardando), *mp a tempo* (mezzo-piano, at tempo), and *pp* (pianissimo). The piece concludes with a final chord in measure 32.

Lyric Arabesque

The lyricism of this piece should be emphasized chiefly by bringing out the eighth-notes in the right hand, much as you would play the E minor Prelude of Chopin. The left-hand arabesque should be quite soft and much less expressive than the lyric part. While the harmonic structure appears to be a series of 7th, 9th and 11th chords, the tones which comprise these are usually suspensions, that is, carried over. The effect is that of genuine bi-chordal structure, although the tonality throughout gravitates around D major. This is the key in which both the lyric part and the arabesque resolve at the end.

NORMAND LOCKWOOD
Edited by Indore Frost

Moderate andante quarters



Rondo from
Duetto No. 3
Secondo

TOMMASO GIORDANI
Edited by Douglas Townsend

Andante grazioso (♩ = 110-120)

from "Piano Duets of The Classical Period" Compiled and Edited by Douglas Townsend
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Rondo from
Duetto No. 3
Primo

TOMMASO GIORDANI
Edited by Douglas Townsend

Andante grazioso (♩ = 110-120)

E. C. 10 is used

Secondo

101

102

103

104

105

106

107

108

Primo

101

102

103

104

105

106

107

108

Bells

Secundo

URSULA LEWIS MANLOE

Not too fast ($\text{♩} = 70$)

PIANO

Bells

Primo

URSULA LEWIS MANLOE

Not too fast ($\text{♩} = 70$)

PIANO

By the Waters of Minnetonka

for Hammond Spirit Organ

THURLOW LITTELL
 arr. by Mark Lash

Moderately

Musical score for the first system of "By the Waters of Minnetonka". The score is written for a Hammond Spirit Organ and includes a treble and bass staff. The tempo is marked "Moderately". The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "mp" (mezzo-piano) and "p" (piano).

from "Highlights of Familiar Music for Hammond Spirit Organ" arr. by Mark Lash
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Continuation of the musical score for "By the Waters of Minnetonka" on the second page. The score continues the treble and bass staves with musical notation. A "Crescendo" marking is visible in the middle of the page. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Westward Ho!

MARGERY WHEELER

Moderato

Handwritten musical score for 'Westward Ho!' in G major, 2/4 time, marked 'Moderato'. The score consists of five systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo 'Moderato' is written above the first staff. Dynamics include *mf* (mezzo-forte) and *f* (forte). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a final chord in the treble clef.

Quietly

Handwritten musical score for 'Westward Ho!' in G major, 2/4 time, marked 'Quietly'. This section consists of two systems of piano accompaniment. The tempo 'Quietly' is written above the first staff. Dynamics include *f* (forte) and *ff* (fortissimo). The melody continues in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a final chord in the treble clef.

Continuation of the handwritten musical score for 'Westward Ho!' in G major, 2/4 time. This page contains four systems of piano accompaniment. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The melody continues in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a final chord in the treble clef.

Birthday Bells

Brightly (♩—about 100)

MAESTRO FOR

mf

mp very marked

p

growing softer

mp very marked

mf

p

slower

in time

mf

p

gradually slows

1

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